PROFESSOR COCKERELL'S LECTURES.

No. III.

In resuming our notice, we will place at the head a most interesting Chronological Table, to which we call the deliberate attention of our readers. We impress upon them the necessity of a careful examination of this Table, not because it is, or professes to be, a complete one, but because it is the ingenious skeleton of a system that the hand of small contributors may fill up. It is not our business, nor is it honest, to carp and cavil, because the object of our notice does not supply the entire of what we seek or call for.

To this chronology many important entries could easily be added, and this circumstance, perhaps, is one of its merits; or at any rate, it is a merit that a chronology of architecture should have been thus far fashioned out. Let the painstaking student, upon this suggestive model, carry forward the scheme, and we shall have learnt after a few years to estimate the value of such a beginning.

IHS

BEFORE					AFTER			
Dates, Authors, Fashions, Events.	Architectural Works.	Literary Architects.	Situations.		Dates, Authors, Fashions, Events.	Architectural Works.	Literary Architects.	Situations.
5429	Noah							
3200				Tower of Babel				
2200 Moses				Walls of Babylon				
2200 Abraham				Pyramids Obelisks				
2200—1200								
2200 Jesse or Cheops Joseph or Chephren				Pyramid Pyramid				
1200 1050				Ark				
1491 Innocents	MOSES	Gematel		Tabernacle Pyramid Temple at Jupiter at Thebes				
1400				Labyrinth in Egypt				
1250		Daedalus		Labyrinth of Crete				
1250 Troy taken				Nineveh Tremendous at Mycenæ, Orchomenus, &c				
1200	SOLOMON	Hiram		Temple at Jerusalem				
1050 Rhehoh spoils Jerusalem								
1000 Homer—Hesiod								
950 Ezekiel				Cyclopean Walls Labyrinth of Lemnos				
700	Theodorus Chersiphron Metagenes	Rhoecus Ecolus Agamedes	Rhoecus Trophonius	Temple of Juno at Samos 1st Temple of Diana at Ephesus T. of Jupiter Panellen. at Aegina Temple of Ceres at Eleusis 1st Temple of Apollo at Delphos				
600 Rise Anaximander	Agesias Ictinus Anaximander	Philocalles Rhoecus	Anthemius Antimachides	Callimachus Perinus	1st Temple of Pallas at Priene 1st T. of Jupiter Olympius, Athens Temple of Jupiter Panhellen. Ella Theatre of Bacchus at Athens			
540 Pericles	Ictinus Theodorus	Lesgaus	Callimachus Agapius	Magnesius Libon	Temple of Ceres Eleusina Parthenon, Propylæa			
Herodotus Thucydides	Aspasius Salyrus	Phyteus		Phœa	T. Amphictyon, Thebes. T. Sellasia T. Jupiter Olympius, Agrigentum Mausoleum. Temple at Cyrene			
400	Hermogenes Pythius Dinocrates Leonidas Mnesicles	Nesiotis Theodotus Philis Philo Metrodorus	Mnesicles Theodorus Daphnis Dinocrates Lysicrates Pericenius Callimachus	Callias Archias Dinocrates Philocles Callimachus	T. Diana Magnesia T. Bacchus, Teos 2nd T. Ephesus 2nd T. Palmyra 2nd T. Athens 2nd Temple of Apollo Theatre at Alexandria Corinthian Capital			
340	Deinocrates	Euphranor	Polycletus Ambracidas		Theatre at Epidaurus Tower of the Winds			
300			Cossutius		T. Jup. Olym. Athens, completed Gymnasia			
146 Abolished Greece	Pandion Telesinus Vitruvius Pollio Scamozzi	Varro Mutius	Hermodorus Valerius Rhœus Cyrus	Batrarchus	Temple of Jupiter Stator Temple of Minerva Red Virtue 2nd Temple of Jupiter Capitolinus Basilica or Forum Julii			

Pliny Flaccus	COLUMELLA FRONTINUS	Theodore Cordo Heber Bernini Baldwin	Baths Tomb of Augustus Amphitheatre at Rome
100 Pantheon Colisæ Diocletian		Apollodorus Hadrian Decrianus	Forum of Trajan Temple of Venus and Rome Baths finished Temple of the Sun at Palmyra Temple at Balbec
200			
300 Basilica Constantine		Heterodorus Aligius	Temple at Jerusalem
400			
500 Justinian		Anthemius Isidorus	St. Sophia
600 700			
800		Romualdus	Cathedral of Ravenna St. Mark's at Venice
900		Elphege	Crypts of Winchester Cathedral
1000	Benedictus Hamelius Lanfranc St. Cuthbyhe Lesdings		Baptistry of Pisa Old St. Paul's Choir of Canterbury Cathedral Durham Cathedral Norwich Cathedral
1100	Hugh Saint Roger Wormesius W. Dunstanly		Baptistery of Pisa York Cathedral Lincoln Cathedral Canterbury Cathedral
1200	Transomus Peyre Erwin Von Steinbach Lanzelo Arnolfo		Wells Cathedral Salisbury Cathedral Minster of Strasburg Litchfield Cathedral St. Maria del Fiore
1300	Agostino da Siena Giottoghano Wilkes William of Wykeham		Cathedral of Sienna Ely Cathedral St. Stephen's Chapel Windsor
1400 Medici	ALBERTI CATANEO	Brunelleschi Cosmo Cosentino Reginald Bray	Cupola of S. Maria St. Francis at Rimini Milan Cathedral Henry VIIth's Chapel
1500 Leo X. Julius M.	PHILIBERT de LORME BRAMANTINO SERLIO VIGNOLA PALLADIO	Buonarotti Peruzzi San Gallo Da Lavezzi Raffaelle San Michali Michelangiolo	St. Peter Cupola of St. Peter Loiterie
1600	SCAMOZZI WOTTON INIGO JONES PERRAULT CHRISTOPHER WREN	Bernini	Whitehall Façade of the Louvre St. Paul's
1700	BLONDELL CHAMBERS	Mansart Vanbrugh Hawksmoor Gibbs Pevenzel Gandon	Arches of Triumph at Paris Blenheim House Benevent House
1800			

Note.—The Works of those in Capital Letters are still extant.

"Such a table," says Mr. Cockerell, "presented at one view the religious and moral, the political and technical influences which have guided and developed the art. Through the early centuries we trace it as one of the most active engines of civilisation; but it is long before we find the table rich with the names of patrons, architects, or works, and then with many voids of tedious centuries between. The dearth of wisdom or wealth in governments, or genius or liberality in the individuals, accounts for the barren ages, as naturally as do the contrary for the fruits of all the season. They follow each other as natural consequences, as effects from causes. And it is glorious to recognise the coincidence of epochs favourable to art with the most wise-hearted and generous spirits of history.

"Under whom were those more remarkable buildings of Egypt raised? It was when Sesostris built his library, and pointed to its destination by the significant and enlightened superscription—Ψυχης ιατρειον—'The health of the soul.' When were those bright edifices erected which have ever attracted the traveller to Athens from every part of Europe, and still do so? It was when Pericles could discuss the buildings he designed with a Socrates, a Plato, a Phidias, and as lictians—and so, with minor splendour, an Augustus, a Justinian, a Medici, a Louis XIV., a Frederick the Great, a George III., or a King of Bavaria, have known how to illustrate their era; and, however a half-sighted economy has calculated and complained of the cost, history may be defied to prove that states have suffered from these expenses; those wise princes knew how frustifying they were in real commercial benefits, and never wanted the address to silence the item-counting economists. 'Do you complain of these expenses?' said Pericles; 'I will find the remedy. I myself will defray them, provided you will allow my name to be inscribed upon the walls.' He might have added—'You are prompt enough to vote money to carry on an Afghan war, on a pretence, into Italy, and fill Syracuse with carcasse, to your own disgrace and ruin; but these expenses, trifling in the comparison, these becoming ornaments, these productive fructifying decencies of a great state, you grudge.'

"When Louis's accounts of Versailles were made up, and his Minister of Finance asked what was to be done with them—'Burn them,' said the monarch. He knew as well as Necker the secret 'that the arts and sciences repay with usury the expenses of the state in patronising for their exercise and culture.' He knew too, that they formed not a tithe of those arrogant and unreasonable wars which he waged with all his neighbours."

The Professor called attention to the characteristic paucity of great names in the few just preceding, and again shortly following, the commencement of the Christian era, and pointed out the coincidence with that of war. In the later period he shewed how Hadrian, architect as well as emperor, murdered his rival Apollodorus, the last great architect of Greece. And of a truth we find the coincident decay of art, with the profanation of her priesthood, so to speak. When her votaries and professors quarrel—when they imbrue their hands with Hadrian in blood, or partake in the hardly less guilty crime of jealous and malignant rivalry—become splenetic and invidious, refuse the brotherhood, and the like, Art may well expire under such self-inflicted injury, or live but feebly and faintly under the all but parricidal ingratitude of her children.

Concerning that high range of impulses—they may be called virtues—in the practice of the profession, which are involved in the building for a durability—the securing from the patrons of art a sense of their responsibility, the causing to be recognised as national or state obligations to favour and protect and watch vigilantly over our architectural polity,—the Professor is constant in urging. In Athens, he instances in this last respect, it was the special duty of a minister to preside over,—alack, when will such time come for us?—but let us not despair. A due respect of self, which grows out of a becoming pursuit of our vocation, will in good time regulate all this; the vices of the proud and arrogant, and of the vainly censorious, are fast being eradicated, and surely, judging of our past proficiency in art, it seems odd to know where such could have a resting-place. It were enough, as the Professor said, to find in our best designs strong cause for humiliation, our vaunted originality the mere repetition of former essays,—and he might have added, our affected humility too frequently a vaunt of some originality.

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